A Study of Gothicism on Selected American Novels

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The three widely current varieties of the English novel in the last few decades of the eighteenth century were the sentimental-domestic (novel of manners), Gothic and didactic. Literary historians and critics agree that the literature of that period tends to stimulate the readers' imaginative powers and sympathies, that the novel, in particular, is the product of the sentimentalizing taste of the period.

This research sets out to outline the reasons why when the Gothic novel appeared, it was greeted with great enthusiasm by Americans who passed quickly from importing and reading its prototypes to attempting to emulate them, to define the essence and characteristics of that Gothic which can be significant for Walpole, Mary Shelley, Mrs. Radcliff, Hawthorne, Faulkner, Mark Twain and Melville alike, and to suggest that though American Gothicism is actually part of the original Gothic tradition, it underwent, in the hands of some serious writers, profound changes in a world of alien experience, a world without a significant history or a substantial past.

Nathaniel Hawthorne's *The Scarlet Letter*, Herman Melville's *Moby Dick*, and Mark Twain's *The Adventures of Huckleberry Finn* will be examined in this study as the three major American novels which are Gothic in theme and atmosphere alike. These novels did not appear full-blown from nowhere. They inherited a form and tradition which had undergone at least half a century of exploratory development. The Gothic whose example spurred on the above mentioned

American writers was invented in England though it was adapted in Germany quite early by writers like E. T. A. Hoffmann and reached American novelists in both its British and German forms.

Ernest Baker defines the Gothic genre by certain distinctive features, such as exciting adventures, the violent emotions, the gloomy scenes, dark midnight scenes, forest and antres, haunted castles, dungeons, grave-yards and supernatural occurrences.[1] He maintains that Gothic writers differ in their approach and treatment of the genre: some evoked a witching atmosphere of dread and gloomy omens, others used the most violent shocks of physical and mental suffering and fear, and later on those who familiarized themselves with German folklore and its ghosts and goblins satiated their readers' craving for crime, diabolism and horrors.[2]

In short, the Gothic novel attempts to induce a powerful emotional response in the reader, rather than a moral or intellectual one, as he is held in suspense and increasingly roused, shocked and alarmed.

In his forward to *The Castle of Otranto* (1764), Horace Walpole, the first practitioner of the Gothic novel boasted of having freed "great resources of fancy" that had been unfortunately "dammed up by common life."[3] Thus, the Gothic novel departs from everyday reality, and substitutes terror and horror for love, imagination and fancy for reality and supernatural for natural.[4]

The Marquis de Sade in his essay on "the new novel", describes the Gothic novel as "the inevitable fruit of the revolutionary shocks felt by all of Europe ... For those who knew well the miseries with which Scoundrels can oppress men, the novel became as hard to write as it was monotonous to read ... It was necessary to call *hell* to the rescue ... and to find in the *world of nightmare* images adequate to the history of man in this Iron Age.[5]

Since the Gothic novel attempts to engulf the reader in a "hellish" and "nightmarish" world, not only special devices are used, but it is done through its atmosphere which is used for ends that are primarily psychological.[6] the question of setting is solved by placing the action into a dark region of make-believe in the magical landscapes of a legendary Italy, France, Spain or Germany, and usually in the sixteenth century or earlier. Real historical actuality is very slight since time and place are vague and remote.[7]

There is, moreover, a question of tone and emphasis. The fully developed Gothic novel centres on the hero-villain, who is, indeed, an invention of the Gothic genre. Among the major themes of the Gothic novel are his temptation and suffering and the fascination and terror of his bondage to evil. It is this awe-inspiring protagonist, who makes the world and atmosphere overwhelmingly ambiguous. Leslie Fiedler elaborates on this aspect of the Gothic hero-villain:

> ... he is blended with that of the Wandering Jew, Ahasuerus or Cartaphilus doomed to stalk the earth in hopeless pain until the Second Coming; but especially he is fused with the image of Faust ... Often the two archetypes are blended in a single literary character, as in the Lover-Scientist Goethe calls by the name of Faust ... But there is a real difference between the rebel whose life style is cued by passion and one whose life style is compounded out of pride and terror—between the seducer and the black magician ... Faust seeks not to taste life without restraint but to control it fully; and his essential crime ... is therefore not seduction but the Satanic bargain: to sell one's soul to

> the Devil ... to commit oneself to [damnation] with absolute certainty for "as long as forever is".[8]

From the start certain devices and symbols are built into the Gothic to help resolve its contradictions. There is, for instance, the convention of treating magic as science. The sciences favoured by the Gothic romancers are those of astrology and alchemy; later these are replaced by mesmerism, phrenology and ventrilocution, and finally in the modern times, they are abandoned for popularized versions of modern physics.[9]

Ghosts arise everywhere in the Gothic novels. The "Shadow" is a highly developed Gothic symbol. He is the malevolent, corrupt tyrant who harasses the virgin heroine.[10]

Very essential in the Gothic romances was the convention of the supernatural, for where realism was not the desired object, supernaturalism seemed a valid enough device for removing the narrative from the realm of every day.[11]

Of all the fiction of the West, the American fiction is most deeply influenced by the Gothic. In the last decades of the eighteenth century, love, in one form or another, remained the novel's central theme in England, France, Italy, Germany, and Russia. But American novelists "though experts on indignity and assault, on loneliness and terror,"[12] tend to avoid in their fictions, "treating the passionate encounter of a man and woman ... They shy away from permitting the presence of any full-fledged mature women, giving the reader instead monsters of virtue or bitchery, symbols of the rejection or fear of secuality."[13]

Hence, American novelists, deprived of the subject of love, turned to fables of loneliness and terror. Besides, in America, certain guilts awaited exposition in the Gothic form: the slaughter of the Indians who refused to yield their lands to usurpers, and the detestation of the slave trade, in which the

black man, liquor and money were entwined in knot of guilt, all proved that evil came along with the Imperialists.

Yet the Gothic genre proved difficult to adapt to the demands of the American readers because, after all, the Gothic dealt with the past and with history and America is a country which had neither a proper past nor a history.[14] However, certain elements were easy enough to borrow from the English Gothic form, such as the maiden in flight and the hero/villain. Similarly, the haunted castle, the ruined abbey, the dungeons and caves of the European Gothic constituted a problem for American Gothic writers. But Charles Brockden Brown solved these key problems of adaptation and determined the future of the Gothic novel in America.

In the American Gothic, the haunted forest substitutes the haunted castle and dungeon; the heathen, unredeemed wilderness and not the ancient monuments of a dying class. nature and not society become symbols of evil. Similarly the Indian. the Savage and the coloured man are postulated as embodiments of villainy. Hence, American Gothicists had to overcome moral, technical and chronological difficulties in order to allow the Gothic romance to thrive on American soil.

The Scarlet Letter, *Moby Dick* and *The Adventures of Huckleberry Finn* are all Gothic novels. Each one creates a very distinct world of its own. All three novels possess a distinctive and penetrating atmosphere, though isolated in time and space. *The Scarlet Letter* marks the best attempt at dealing with love, in which the physical consummation of adultery has occurred before the novel proper begins. The womanless *Moby Dick* and *Huckleberry Finn* are books that turn away from society to nature and nightmare. The male protagonists in the last two novels are men on the run, pursued into the forest and out to sea. down the river-anywhere to avoid civilization.

More importantly, in each novel the Faustian bargain stands at the focus of action: Hester and Dimmesdale alike symbolically inscribe themselves as the Blackman's followers:

Ahab, having entered into some unspeakable pact with Fedallah, strikes from Hell's heart at the Whale; Huck resolves to go to "Hell" rather than restore a slave to his rightful owner. The Yankee skipper, the seduced woman, the motherless boy all play the role of Faust in American fiction.

In his Preface to *The Scarlet Letter*, Hawthorne seeks "a neutral territory, somewhere between the real world and fairy-land, where the Actual and Imaginary imbue itself with the nature of the other... [where] Ghosts might enter ... without affrighting us."[15] Hawthorne's intention, therefore, is to lead the reader away from the dull common places of the present towards the past in which imagination can illuminate reality. He lays the scene of his story within the past of New England in the 1640s, in a theocratic society in which superstition, witchcraft, Satanism and Supernatural omens are as real as belief in God.[16]

Hawthorne's many habitual references to Puritanism set out his bitter and satirical criticism on the austere Puritan way of life. He depicts its atmosphere as "sinister to the intellect and sinister to the heart,"[17] and the Puritans as "stern-visaged men"[18] and "unkindly-visaged women".[19] Even the little Puritan children are "the most intolerant brood that ever lived," a brood who "... [played] at going to church, scourging the Quakers, taking Indian scalps ... scaring one another with freaks of imitative witchcraft."[20] Hawthorne's chief complaint against Puritanism as a mode of life is that it is gloomy, dreary, morbid, joyless and rigid.

In the first two chapters of *The Scarlet Letter*, Hawthorne introduces the three main symbols which establish the structure of the story on the thematic level: the prison, the cemetery and the scaffold. He tells us that "the founders of a new colony, whatever Utopia of human virtue and happiness they might originally project, have invariably recognized it among their earliest practical necessities to allot a portion of their virgin soil as a cemetery and another as the site of a prison."[21] The three climactic scenes of the novel take place on the scaffold in front of the prison.

Borrowings from the Gothic novel add weirdness and even horror to the prison which is grim enough to be a medieval keep. It is a "dungeon", an "ugly edifice" and "the black flower of civilized society."[22] Physically and emotionally dark, the prison is a dismal reminder of the present actuality of moral evil.

In the Puritan way of life, religion and law are almost identical: the law is severe, and severely it is carried out. In fact, "the wildest and the severest acts of public discipline were alike made venerable and awful."[23] Mockingly, Hawthorne remarks that the scene which awaited the adulterous Hester Prynne on the Scaffold could betoken nothing short of the execution of a great criminal.[24]

The Scaffold, "the very ideal of ignominy was embodied and made manifest in this contrivance of wood and iron."[25] It stood "beneath the eaves of Boston's earliest Church."[26] It is an ugly machine "much like the awe-inspiring guillotine of France."[27] The impression that these shapes and steeples gives is that of Gothic Cathedrals. The whip-post and the cat-o-ninetails, the man condemned to wear visibly a halter around his neck throughout his lifetime, the matronly woman chained to a post to stand all day in the hot sun, the person in the great wooden cage put on display like a wild beast in a zoo—these ruthless tortures, Hawthorne remarks with heavy irony are "the profitable sights that serve the good people to while away the earlier past of lecture-day."[28] Shocked and dismayed, Hawthorne comments on this common Puritan instrument for punishing by making the culprit publicly display his shame, "... There can be no outrage, methinks, against our common nature,—whatever be the deliquencies of the individual,—no outrage more flagrant than to forbid the culprit to hide his face for shame."[29]

The scaffold is the scene to which Hawthorne returns thrice: the first is when the Puritans insist on "dragging" Hester into the public gaze and then try to extort her secret from her, an attempt which Hawthorne calls a "violation of the human heart,"[30] and force her to wear the letter "A" forever; the second

is when Arthur Dimmesdale stands on the night of his vigil, and the third is the final climactic scene when Dimmesdale makes his confession and dies.

The cemetery always remains in the background, but not forgotten especially when Chillingworth is seen keenly interested in the ugliest weeds that grow out of graves. But the cemetery moves into the foreground as the site of the tombstone with the strange inscription at the close of the book.

To Hawthorne the forest, the primitive world, dark and inscrutable seems to be the symbol of that moral wilderness into which man wanders along the byways of sin, and in which he loses himself for ever. The forest is described in Hester's meetings with Arthur as "wild heathen Nature";[31] it is also the paradisiacal site for Hester and Arthur from which they were expelled before the story begins. In Hester and Pearl's walk, the forest has all the attributes common to normal human hearts: it is black, mysterious, dim, gloomy, shadowy, obscure and dreary. It is a place of dread and evil, the scene of sin, the haunt of witches, revels and of heathen Indian soccerers, and the abode of the Black Man where he meets his accomplices.

The sea seems to Hawthorne as unredeemed as the land, a second realm of lawlessness. For his sailors are ignoble savages, too: "the swarthy-cheeked wild men of the ocean, as the Indians were of the land ...." Neither Hawthorne's Indians nor seamen, however, play a critical part in the development of the action; they merely stand symbolically by, in their appropriate garb, speaking no word but watching with countenance of inflexible gravity beyond whatever the Puritan aspect could attain. In the two important scenes at the foot of the scaffold, which so symmetrically open and close the book, there are red men in attendance, on the second occasion flanked by their even wilder comrades, the mariners "rough-looking desperadoes, with sun-blackened faces, and an immensity of beard."[32]

For Hawthorne, the Faustian man is one who, unable to deny the definitions of right and wrong by which his community lives, chooses nonetheless to defy them. He is the individual, who, in pursuit of "knowledge" or "experience" or just "happiness" places himself outside the sanctions and protection of society. His loneliness and alienation are at once his crime and his punishment, for he commits a kind of suicide when he steps outside of society by deciding to live in unrepented sin; and he can only return to haunt the world of ordinary men like a ghost.[33] Every major protagonist of *The Scarlet Letter* is such a spectre. Of Hester, we are told that "she was as much as if she inhabited another sphere",[34] and that "It was only the darkened house which could contain her. When sunshine came, she was not there."[35] Dimmesdale asks of himself, "Then what was he?—substance?—or the dimmest of shadows?[36]. and Hawthorne tells us of Chillingworth that "he chose ... to vanish out of life as completely as if he indeed lay at the bottom of the ocean."[37] Pearl, born of the original sin which has obliterated the substance of her elders, begins as "a born outcast of the infantile world ... Mother and daughter stood in the same circle of seclusion from human society."[38] Pearl is a pure symbol; she never strays from her symbolic function. Hester always questioned whether Pearl was a human child for she seemed rather "an airy sprite.... it was as if she were hovering in the air and might vanish, like a glimmering light that comes we know not whence; and goes we know not whither."[39] Hester more than once cried out "... O Father in Heaven—what is this being which I have brought into the world."[40] Pearl is Hester's "demon child" and her shadow. Redeemed by her father's penance, "the spell is broken" and the wild elf-child knows, for the first time human joy and sorrow and she need no more "do battle with the world, but be a woman in it."[41] When Pearl's errand towards her mother was all fulfilled, she vanished too.

Mistress Hibbins's role as a witch should be taken seriously in *The Scarlet Letter*, because she brings into the moral universe of the story all sorts of demonic associations. Despite

her minor part, she is the "shadow" of the Puritan community itself, which Hawthorne portrays as haunted by "the noise of witches, whose voice at that period, were often heard to pass over the settlements or lonely cottages, as they rode with Satan through the air."[42] In fact Hawthorne's use of Mistress Hibbins shows his precise interest in the byways of Boston history. He refers to her as "Governor Bellingham's bitter-tempered sister—the same who, a few years later, was executed as a witch."[43] Governor Bellingham's house where she resides is decorated with "cabalistic figures and diagrams"[44] there are portraits that seem more like the ghosts than the pictures of departed worthies, and there is a strong suggestion of intrigue and murder.

The name of Mistress Hibbins is mentioned in Hawthorne's novel before that of any of the major characters; and at four critical moments she appears on the scene. Like a good witch she is always on the look-out for ocolytes; she has set her cap for Hester's soul, and on her first appearance, she pleads with Hester, "... Wilt thou go with us tonight? There will be merry company in the forest; and I well nigh promised the Black Man that comely Hester Prynne should make one."[45] The witch-lady is also eager to attach Pearl to her legion, and tells her that her father is the Prince of the Air.[46] On her second appearance, she peers from her window into the darkness where the minister stands alone on the scaffold and cries out in anguish; on her third, she hails the minister as a fellow-communicant of Satan after he has met Hester in the forest and agreed to run off. She is gifted with occult insight into Dimmesdale's tormenting visions and obsessions. The fourth scene is the longest, involving an interchange with Hester in which Mistress Hibbins claims fellowship not only with her and her lover, but attacks the whole community for whose under-mind of filth and fear she speaks, "... Many a Church-member saw I, walking behind the music, that has danced in the same measure with me when somebody was fiddler, and it might be, an Indian powwow or a Lapland wizard changing hands with us."[47] Yet, despite her critical role as the mouthpiece through

which the Faustian theme is introduced into the book, the dour-faced witch-lady is rendered more as hallucination than fact, "...the old lady ... vanished—possibly she went up among the clouds."[48]

William Bysshe Steine argues that the "Faust myth is the dynamic principle of composition ruling Hawthorne's creative imagination."[49] Motivating most of the action in *The Scarlet Letter* is a versatile Faustian devil whose reportary of tricks derives from Faustian myth and the Faustian Gothic romance. Hawthorne's portrayal of Chillingworth as a Puritan Faust who is victimized by a hereditary interest in sin elevates the latter's fate to a plane of numbing pathos and tragedy.

W. C. Brownwell suggests that Chillingworth as a Puritan parallel of Mephistopheles is very well handled.[50] If Mistress Hibbins be the devil's servant, Chillingworth is the Prince of Darkness whose liegeman is yet closer to Satan. From his first appearance, Chillingworth is described in demonic terms. The Magua of the novel, the white doctor and man of science, so oddly at home in the alien world of the primitive, steps forth from the forest accompanied by a heathen sachem, "By the Indian's side, and evidently sustaining a companionship with him, stood a white man, clad in a strange disarray of civilized and savage costume"[51]; old Roger Chillingworth later avows that he has learned from his Indian captors and friends a darker "medicine" to complement his European science. Indeed, the townsfolk, who had at first welcomed him as Dimmesdale's companion and saviour, by the end of Chapter IX have begun to suspect that his medicine was learned from those "powerful enchanters"[52] skilled in the black arts, but he did not cease to be still "the misshapen scholar ... eyes dim and bleared by lamplight",[53] whose "scientific achievements were esteemed hardly less than supernatural."[54] If on the one hand Chillingworth is portrayed as the heir to the lore of the "savage priests", on the other he is presented as a student of the black magic of "Doctor Forman, the famous old conjurer."[55]

Chillingworth becomes dimmer and dimmer as a character the longer he is forced to sustain Hawthorne's illustration of the malign influence of a ruling passion for revenge. The central chapters that describe Chillingworth's moral and physical deterioration are "The Leech" and "The Leech and his Patient". He becomes blacker, more twisted and more deformed as he becomes more evil and intent on vengeance. In his injured pride and inhuman curiosity he devotes himself to prying into Dimmesdale's heart, and whatever goodness had been his disappears as he turns into a monster who feeds only on another's torment, divorced wholly from the sources of life and goodness.

Many people note the change that has undertaken Chillingworth, "Now there was something ugly and evil in his face ... According to the vulgar idea, the fire in his laboratory had been brought from the lower regions, and was fed with infernal fuel; and so, as might be expected, his visage was getting sooty with smoke."[56] Here the image of Chillingworth as a demonic alchemist is indeed appropriate. He is guilty of an unforgivable sin of intellect. Hawthorne goes on to aver that "it grew to be a widely diffused opinion, that the Reverend Arthur Dimmesdale, like many other personages of especial sanctity, in all ages of the Christian world, was haunted either by Satan himself, or Satan's emissary in the Guise of Roger Chillingworth ..."[57]

Chillingworth is seen as more sinning than sinned against, as more sinful than Dimmesdale. He is likened to a sexton delving into the poor minister's heart; unnatural flowers and unsightly vegetation are associated with him; he suggests to some people the notion that his step must wither the grass wherever he walks; and the sun seems not to fall on him but to create "a circle of ominous shadow moving along with his deformity."[58] When his evil work was done with the minister's death, "he positively withered up, shrivelled away, almost vanished from sight."[59]

Hawthorne examined the older world's common belief that great events were foreboded by supernatural omens, and remarked how "it was, indeed, a majestic idea, that the destiny of nations should be revealed in these awful hieroglyphics, on the cope of heaven."[60] The supernatural is suggested by such happenings as when Dimmesdale, in his vigil on the scaffold, beholds the immense dull letter "A" in the zenith, and possibly on Dimmesdale's breast, the sunlight that seeks out Pearl but avoids Hester, the final descent of Chillingworth into the realm of his diabolical master.

From Gothic romancers, Hawthorne learned how to cast on events the lurid lights, the air of equivocal terror which gives *The Scarlet Letter* its "hell-fired"[61] atmosphere. The very colour scheme of the book, the black-and-whiteness of its world illuminated only by the baleful glow of the scarlet letter, come from the traditional Gothic form; but in Hawthorne's imagination those colours are endowed with a moral significance. Black and White are not only the natural colours of wintry forest settlement in which the events unfolded, but stand, too, for that settlement's rigidly distinguished versions of virtue and vice, while red is the colour of sexuality itself, the fear of which haunts the Puritan world like a bloody spectre. The book opens with the description of the "Black flower of civilized society, a prison" and closes on a grave-stone, a "simple slab of slate. ... whose escutheon is "sombre ... and relieved only by an everglowing point of light gloomier than a shadow:—On A Field Sable, The Letter, A Gules."[62]

To represent the horror of Europe, Chillingworth must be white, while to stand for that of America he must be coloured; he is in fact, a white man who grows black. Even other protagonists notice his gradual metamorphosis into the very image of the Black Man, which is to say, Satan himself, "a striking evidence of man's faculty of transforming himself into a devil ... if he only will ... undertake a devil's office."[63]

The Scarlet Letter itself is the chief Gothic device of Hawthorne's novel, more significant than the portents and signs.

the meteors in the midnight sky, or even "the noise of witches". Into that letter are compressed the meanings of all demonic fires; it glows with a heat genital and Satanic at once—burning his fingers even centuries later, Hawthorne tells us in his introduction, like "red hot iron"; and its "lurid gleam", the text declares, is derived "from the flames of the infernal pit."[64] It's "bale fire," at any rate, lights up the book with a flickering glare representing at once Hester's awareness of guilt and her doubts over her fall through passion into the lawless world of Nature.

What Hester inwardly perceives, the book makes explicit: that Scarlet letter belongs not to her alone but to the whole community which has sought to exclude her. It is repeated everywhere: in the child she bears, who is the scarlet letter made flesh; in the heavens of secret midnight; on the tombstone which takes up her monitory role after she is dead; and especially in the secret sign on the breast of the minister, whom the community considers its special saint. In his dumb flesh is confessed what his articulate mouth cannot avow.

The Faustian theme constitutes the very centre of *The Scarlet Letter*: it is the profound crisis of the soul of a man of God led by the desire for a woman to betray his religious commitment and finally almost to sell his soul to the Devil. What begins as a romance ends in Gothic horror. It is Pearl who gives us the clue, asking her mother to tell the very story that she and her lover have been acting out: "a story about the Black man ... How he haunts this forest, and carries a book with him—a big, heavy book, with iron clasps, and how this ugly Black Man offers his book and an iron pen to write their names with their own blood. And then he sets his mark on their bosoms![65] Over and over again the essential question is asked by Pearl to her mother after her request for a Gothic story, "Dids't thou ever meet the Black Man, mother?" and Hester answers "Once in my life I met the Black Man! ... This Scarlet letter is his mark!"[66] Even earlier, Hester has inquired of Chillingworth, "Art thou like the Black Man that haunts the forest round about us? Hast thou enticed me into a bond that will

prove the ruin of my soul?"[67] But Chillingworth, smiling, has only evaded her query, "Not thy soul ... No, not Thine!"[68] It is Dimmesdale who questions himself finally, "Am I mad? or am I given over utterly to a fiend? Did I make a contract with him in the forest and sign it with my blood?"[69] This time it is Hawthorne himself who answers: "The wretched minister! He had made a bargain very like it! Tempted by a dream of happiness he had yielded himself with deliberate choice, as he had never done before, to what he knew was deadly sin."[70]

Perhaps the greatest chance of Melville's life occurred when he signed aboard a whaling ship and spent two years on a voyage around the world, during which he was abused by tyrannical officers and bitter seamen, jumped off the isle of Taipee. Impeded by an infected leg, he was captured by a reputedly cannibal tribe, and witnessed the most sensational celebrations of life. These elements—the exhiliration of the whale chase, the crippled leg, the primitive energies of life and even cannibals—formed materials and sources of strength for Melville to invoke the natural emotions of heroism, fear and veneration of the hunted beast.[71]

Melville's actual participation in shipside folklife was supplemented by various readings which contributed to his own imaginative life. From Hawthorne's example, in particular, he learned how mythic, folklore and metaphoric material might be used; but as much as Hawthorne contributed to Melville's command of symbolism and of the Gothic mode, the ground-rules for *Moby Dick* are Melville's own.[72]

The whole movement of *Moby Dick* is from land to sea, from time to timelessness; and Melville succeeds in transforming all that is provincial in his subject into the universal by removing it from the land-bound world of history towards the oceanic, which is the archaic world of marvels and monsters, unchanged since the days of creation.[73]

Almost the entire narrative of *Moby Dick* is set at sea, a rugged and broken surface, an apparent infinity in the

succession of its waves; a vast extension, particularly in depth; and most of all a vast disorder, terrible, and irresistibly powerful and obscure. The ocean in *Moby Dick* is associated with solitude and landlessness. "... that ship seeks all the lashed sea's landlessness ... in Landlessness alone resides the highest truth, shoreless, indefinite as God—so, better is it to perish in that howling infinite, than be ingloriously dashed upon the lee, even if that were safety."[74] Ishmael speaks of the sea as "an everlasting terra incognita ... a foe to man who is an alien to it ... No mercy, no power but its own controls it. Panting and snorting like a mad battle steed that has lost its rider, the masterless ocean overruns the globe."[75] On the ocean, the Pequod and her sailors are contained and isolated, "lost in its unshored harborless immensities."[76]

The Pequod is named for a heathen Indian tribe extripated by the Puritans.[77] From the moment of the ship's embarkation at Nantucket, there is a subtle presence of tension on board, manifested in all sorts of external omens and portents. Humanity is left ashore; masculinity is isolated on the Pequod when feminine presence is denied, and life on it is unbalanced as it rushes "freighted with savages, laden with fire and burning a corpse, and plunging into that blackness of darkness."[78]

The title points to "The Whale" as chief protagonist, not to Ahab; "The Whale" was there before Ahab and outlived him. More than one critic has suggested that Moby Dick "with his ambivalent whiteness, his solitariness, his mildness and transient fury, his ubiquitousness and his scars, is the noumenon of nature itself."[79] It is a dynamic comprehensive symbol for the whole immense, enigmatic universe.

Melville projects the neutrality of nature in the chapter on the Whale's mysterious whiteness. Moby Dick's whiteness is wrapped in darkness; the Whale's whiteness heightens terror because whiteness in nature terrifies, perhaps by unnatural contrast, by its presentation of extremes. It is associated with death, with ghosts, with solitude; "it shadows forth the heartless voids and immensities of the universe, and thus stabs us from

behind with the thought of annihilation."[80] Whiteness is also spiritual, and clothes the object with which it is coupled with divineness—and that divineness "though commanding worship, at the same time enforces a certain nameless terror."[81] Ultimately, the terror of whiteness resides in instinct, "the instinct of the knowledge of the demonism of the world."[82]

Ishmael praises whales as universal, eternal, a source of astonishment, awe, and reverence to all men in all times; they dwell in solitude, in the inaccessible, unspeakable obscurity of the sea, nevertheless, to Ishmael, the most terrifying aspect of the Whale is its whiteness as it is "a colourless all-colour of atheism";[83] it suggests the ever present possibility of cosmic nothingness in which "the palsied universe lies before us a leper."[84] Moby Dick is the epitome of the sublime Leviathan, the central force in the world and the symbol of all the power of nonhuman nature.

Only to Ahab the white whale represents "all the subtle demonisms of life and thought; all evil."[85] In fact, Moby Dick is heralded by portents, superstitions, omens dread and apparitions of beauty, images which enchant and appal at the same time. Long before the great white whale is seen, the entire crew beholds the spirit-spout:

> ... a silvery jet was seen far in advance of the white bubbles at the bow. Lit up by the moon, it looked celestial; seemed some plumed and glittering god uprising from the sea...[86]

And again:

> Moby dick ... this flitting apparition [was] beckoning us on and on in order that the monster might turn round upon us, and rend us at last in that remotest and most savage of seas.[87]

But the mighty Whale is content to let Ahab and other men live, so long as they do not seek power over the principle of nature itself, the "phantom of life"; so long as they attack only whales and not the Great Whale of the Universe:

> "Oh! Ahab," cried Starbuck, "not too late is it; even now, the third day, to desist: See! Moby Dick seeks thee not. It is thou, thou, that madly seekest him!"[88]

But Ahab does not desist; and eventually Moby Dick goes free, immortal and essentially invulnerable, while Ahab and his accomplices are unmercifully drowned.

The figure of the "coloured man" in *Moby Dick* carries with it diabolic implications and infernal forces. Everything about Queequeq appals Ishmael: his horrid tattoo, the ugly shrunken head he carries about for sale, Yojo, the black idol, and especially his great glowing tomahawk pipe, half symbol of peace, half weapon of assault. "Coffin, Angels! Save me,"[89] Ishmael cries appealing to the landlord and to the powers above. He does not know yet that Queequeq is his dark angel and that on Queeque's coffin he will escape death at the book's close.

While "Queequeq stands for the redemptive baptism of water ... Fedallah stands for the destructive baptism of fire (or blood), and around him the gothic or Faustian romance ... unfolds."[90] Fedallah and Queequeq are associated with two other representatives of the primitive coloured race, the Indian Tashego and the African Dagoo. Yellow, brown, red and black, they seem rather emblems than characters.

Corresponding to the gothic mood of *Moby Dick* after the voyage has begun is another relationship between a white man and a coloured one. In Ishmael the *heart* of Western White civilization reaches out to the pagan sources of natural life

embodied in Queequeq; in Ahab, the *head* of Western man turns to the same sources in search of power and fear.[91]

Fedallah, the Parsee, and his savage crew are smuggled aboard the Pequod, and once the ship is at sea, they rise out of the hold like nightmares. It is at the first lowering that Fedallah and his tiger-yellow accomplices make a day-light appearance. "With a start, all glared at dark Ahab who was surrounded by five dusky phantoms that seemed fresh formed of air."[92]

Fedallah stands at the centre of the whole machinery of signs, portents and prophecies which lend the book its characteristically Satanic tone. It is he, who prays blasphemously at the forging of Ahab's harpoon, that is tempered in pagan blood of the barbaric harpooners. The Parsee, the fire-worshipper does not possess literal reality as a character; he is described in terms that suggest the Satanic, the mechanic, a device for portraying a projected nightmare. If Ahab is a Faust, the Parsee is the devil; he embodies Ahab's deepest, most anarchic desires for vengeance and annihilation. He is comparable to Mephistopheles and the evil angel in *Faust*. "Flask, I take that Fedallah to be the devil in disguise ... The reason why you don't see his tail is because he tucks it up out of sight, carries it coiled in his pocket—I guess."[93] Stubb calls the Parsee a "devil" and he adds, "He's always wanting oakum to stuff into the toes of his boots."[94] According to the mate, Fedallah is trying to exchange Moby Dick for Ahab's "silver watch, or his soul, or something of that sort."[95]

Ahab is named after the wicked, idolator King of Israel in the Old Testament who "did evil in the sight of the Lord above all that were before him,"[96] and went into battle at the command of false prophets. Melville views the Biblical Ahab as a prototype of the Antichrist and renders his whaling captain accordingly. His Ahab embarks for his voyage of vengeance on Christmas Day. His first appearance before the crew suggests a heretic, "a man cut away from the stake,"[97] and he wears "a crucifixion in his face, ... his palms bear the stigmata of nails—but the nails are his own."[98]

The scar on Ahab resembled "that perpendicular seam sometimes made in the straight, lofty trunk of a great tree, when the upper lightning tearingly darts down it, and without wrenching a single twig, peels and grooves out the bark from top to bottom, are running off into the soil, leaving the tree still greenly alive, but branded."[99] The primitives interpret Ahab's scar with intuitional conviction of folk belief. A Grey Head Indian, oldest man aboard superstitiously asserted that Ahab's scar branded him at the age of forty, "in an elemental strife at sea";[100] a grey Manxman "avows the scar to be a birth-mark on [Ahab] from crown to sole."[101]

Everywhere Ahab is attended by the dark omens and providences appropriate to his demonic role. Like Moby Dick himself, he is rendered mighty and fearful by superstition. But Ahab, like his Biblical name sake, is contemptuous of all omens sent to deter his purpose. Evil omens seem to Ahab "not so much predictions from without as verifications of the foregoing things within"[102] his own soul.

The opening description, likening Ahab to something made of metal and to tree, sets the stage for most of the subsequent descriptions of the Captain. Ahab was a man, a part of life like a tree, but some confrontation with an immense natural force—literally, the whale, analogically, lightning—maimed him and burned away much that was alive and human in him, leaving him "branded" by the scar and the missing leg. With the strength remaining to him, however, he tried to reconstruct himself as a demi-god slayer of monsters.

Ahab seems almost beyond human frailties; he is "an emblem of the head itself, cut off from the heart."[103] Stubb recognizes that Ahab has no heart: "He smites his chest ... What's that for? Methinks it rings most vast, but hollow."[104] Ahab demonstrates his frustration at the softness and fallibility of flesh to the carpenter and blacksmith who make him an artificial leg: "... Cans't thou not drive that old Adam away?"[105]

Several critics of *Moby Dick* have suggested that Ahab's chief sin is his separation from humanity. His deliberate, continued and complete estrangement from the rest of mankind nourishes his monomania; in other words, his excessive self-enclosed individualism brings disaster both upon himself and his crew. Prolonged isolation either chills the heart or corrupts the mind—or both. And Ahab is mad; he is "madness maddened,"[106] quite conscious of his derangement and obsessed with it. In his mad hunt for vengeance on the white whale, Ahab becomes thoroughly separated from humanity: "Ahab stands alone among the millions of the millions of the peopled earth, nor gods nor men his neighbors. Cold, cold—I shiver."[107]

In one telling passage, Melville objectifies the problem of human evil and man's bewilderment before it as the basis of Ahab's preoccupation and therefore as the inmost core of the book's theme:

> ... All the subtle demonisms of life and thought; all evil, to crazy Ahab were visibly personified and made practically assailable in Moby Dick.[108]

Hence, *Moby Dick* is ultimately a study of evil. Evil's first apparent manifestation is the White Whale's mutilation of Ahab's leg. Ahab is obsessed with the injustice of the extremely painful treatment accorded him (he was delirious for days after the accident and convalescent for months); he is obsessed, too, with the hidden forces in the universe; he is a sinisterly marked man with a long-scourged scar, with a record of blasphemy and violent deeds; with a series of evil prophecies hanging over him and over his vessel; and with the given name of an idolatrous and savage king.

Melville associates the entire enterprise of the Whale's hunt with the machinery of demonology and witchcraft. The sea is "infidel"; the land is "evangelical"; at the end of the hunt, the

Pequod "like Satan" sinks to hell; Moby Dick, the grand god of the whalers, is a "demon" and a "white fiend." As for Ahab, Melville intensifies his role as a Sorcerer, Black Priest, Satan and Antichrist. Acting simultaneously these parts, Ahab possessed the souls of his crew by evil magic exercised in rituals that parody the Christian Sacraments. He enslaves his men with a black mass; he appears to command the elements by black sorcery, and he stands on the kneeling Fedallah to worship again the "sacred spirit of clear fire" that has burned him.

Ahab blasphemously consecrates his own harpoon; he himself blows the fire and welds the iron; the barb he cools in the "true death-temper", the blood of his three pagan lancers. "Ego non baptizo te in nomine patris sed in nomine diaboli, deliriously howled Ahab."[109] Ahab embraces "the speechless, placeless power" of the corposants which burn from the three masts "like three gigantic waxtapers before analtars;" He must mingle his flesh with that supernatural power— "Hand me those mainmast links there; I would fain feel this pulse, and let mine beat against it."[110] At this moment Ahab casts away whatever binds him still to mankind: "thou art my fiery father; my sweet mother, I know not ..."[111] He cries to the great impersonal spirit of fire which he acknowledges as his maker, and which, as its individualized creation, he defies: "I know that of me, which thou knowest not of thyself, ok, thou omnipotent."[112] Ahab associates fire with himself, with the quest, with the Parsee and with various members of the crew.

Ahab defies his paternal Maker, light, because discovering his own dual nature (he says he never knew his mother), he revolted and leagued himself with darkness. "I am darkness leaping out of light," and "cursed be all the things that cast man's eyes aloft to that Heaven, whose live vividness but scorches him."[113] By this irrevocable act, Ahab rejects his feminine, creative organic, loving inheritance of mankind and cries, "Here again with haughty agony, I read my sire," He has "so far gone ... in the dark side of earth, that its other side, the

theoretic bright one seems but uncertain twilight to [him]."[114] And at his death, Ahab says: "I turn my body from the sun."[115]

Most critics agree that Ahab is a Faust, attended by the Mephistophelean Parsee. As was true of Faust, Ahab first masters scientific knowledge (he is an expert ocean-grapher, studying charts, currents, winds and feeding habits of whales), but then rejects rationality (smashing his quadrant) to rely upon supernatural power. He transcends Faust in the uses of magic: not for the trivial ends of self-gratification but literally to spell bind his crew against the malice in the universe that has injured *him.* The magnetic attraction of Ahab's personality was sufficient to turn the men into one working machine which Ahab intended to use to kill the whale. On the third and final day of the chase the crew members function like a single mechanical man, of which Ahab is the head.

In the closing paragraphs of *Moby Dick*, Melville depicts the sinking of the Pequad so powerfully, perfectly and richly allegoric: the doomed bird. described first as a sky-hawk, then as a "bird of heaven" and finally as a "fallen angel" suggest the plight of any man "whose captive form" is "folded in the flag of Ahab."[116]

Certainly Ahab lives a Faustian life: "a god-like ungodly man" pressing on beyond all limits to penetrate the ultimate mysteries in despite of God himself; and certainly he dies a Faustian death, howling defiance to the end: "Oh, lonely death on lonely life! Oh, now I feel my topmost greatness lies in my top most grief ... Towards thee I roll, thou all destroying but unconquering whale, to the last I grapple with thee; from hell's heart I stab at thee; for hate's sake I spit my last breath at thee."[117] Fedallah's prophecy comes true "Hemp only can kill thee"[118] and the line catches Ahab round the neck and whirls him from the sinking Pequod.

Moby Dick is a huge nightmare of man at war with fate and the universe, one which we would do well to contemplate—Americans particularly, who have yet, in all their scientific

plundering and tinkering, to learn respect for nature and the cosmos, for life and death, and for themselves.

Born in Florida, Missouri, Twain was removed to Hannibal in his early infancy, and it is in the remote border village whose boundaries were countryside, forest and the river, that one may see the sort of life which Mark Twain led and which served as the literary base of most of his books. To the idyllic era of his childhood, to the world of innocence, freedom and joy, Twain's mature mind reverted over and over, only to discover that the era had been lived, out in a society marred by disorder, violence, lawlessness, terrorism and slavery. It was the violence which he especially recalled.[119]

Twain actually witnessed brutal killings, lynching and torture of Negroes; superstition and belief in witchcraft, spells, black magic and enchantments terrified young and old and impaired justice. Twain's golden dreams of his childhood era, sometimes turned to nightmares and many of the Gothic elements in his stories about boyhood were mainly derived not only from books, but were transferred from the tongues of real boys of Hannibal, of whom he was one.[120]

The title announces the structure: it is a picaresque novel concerned with a string of the adventures of the vagabond-hero, Huck. The entire frame-work of the novel is determined by the contrast between nature and society. The book begins with the description of how Widow Douglas attempts to civilize Huck and ends with him deciding not to let it happen again at the hands of Aunt Sally. In between we are given, episode after episode, a picture of the social conditions of the so-called civilized life in frontier settlements along the banks of the river which Huck and Jim, the fugitives visit as they drift on a raft towards the deep South. Twain used their drift to expose all sorts of corruption, religious and political hypocrisy, brutality, greed, deception and violence through Huck's innocent vision and contrasted with the loving bond that developed between boy and escaped slave.

Huck is not a devil or even a savage; he is a semi-barbarian rogue; he is ready in lies, deceits, disguises, minor crimes such as cussing, smoking and petty theft. Huck is a boy-Ishmael: "the juvenile pariah of the village ... idle and lawless and vulgar and bad."[121] In the first chapter of Huckleberry Finn, Huck sweats through the lessons about Moses, and when at last the Widow "let it out that Moses had been dead a considerable long time; so then I didn't care no more about him because I don't take no stock in dead people."[122] Miss Watson keeps "pecking" at Huck trying to teach him to spell and pray. When Huck is lectured on going to heaven, he feels so depressed that by night time, "I felt so lonesome I most wished I was dead."[123] Miss Watson threatens Huck with the "bad place", he says he wishes he were there, and is considerably cheered to learn that Tom Sawyer is likely to end up there, too.[124] A little later, however, he is in a state of depression and terror, imagining that he hears the voice of a ghost that "can't rest easy in its grave." seeing evil everywhere and performing his own rites of exorcism. "I got up and turned around in my tracks three times and crossed my heart every time."[125] Miss Watson is also Jim's owner, and he decides to flee only when he learns that she is about to break her word and sell him down the river away from his family.

In short, the freedom which Huck and Jim seek and temporarily enjoy aboard the raft is from everything which Miss Watson stands for. The freedom the two fugitives seek, is from the power and restraints which society exerts over their minds and spirits. Huck and Jim run away not from a burden of individual guilt and sin, but from social constraint and the restrictions of civilization.

From the first the reader is made aware of Huck's dark preoccupations. "...I heard an owl ... who whooing about somebody that was dead, and a whippoowhill and a dog crying about somebody who was going to die."[126] Huck is a strangely melancholy child, not only possessed of a sense of alienation, but obsessed by the notion of death. And, indeed, he plays dead

in order to survive, fakes a scene of his own murder to persuade his Pap and the world that he is beyond their reach: "They won't ever hunt the river for anything but my dead carcass. They'll soon get tired of that, and won't bother no more about me."[127] Afterwards, he seems a ghost to everyone who knew him.

Huck managed to escape from the polite community which was unable to defend him and also from his Pap, the embodiment of the world of ignorance, drunkenness, violence and evil.

> His hair was long and tangled and greasy, and hung down, and you would see his eyes shining through like he was behind vines... There warn't no color in his face, where his face showed; it was white; not like another man's white, but a white to make a body sick, a white to make a body's flesh crawl-a tree-toad white, fish-belly white.[128]

There is in this description a supernatural quality which links Pap to Melville's Whale. Huck's terrorized flight is from a threatening Satanic figure, the outlaw who stands outside the community from which Huck tries to escape to the embrace of Nature as a final refuge.

But nature herself, to which Huck flees proves treacherous, offering, along with moments of joy and calm, times of terror in storm and fog. The river evokes the deepest romance and the most eerie moments. Both Trilling and T. S. Eliot speak of the river as a "god" and of Huck as the "servant of the river-god."[129] Huck certainly belongs more to the river than to the society along its banks. But he is not a child of nature because his lineal descendency from Pap moves him from the garden of innocence. And when Jim—also in frantic

flight—runs away, he, too, no longer belongs to Hannibal, but to the river: symbol of flight and the moral indifference of Nature.

Huck tells us what the river means to him and Jim, "It *did* seem so good to be free again and all by ourselves on the big river, and nobody to bother us."[130] The river is indifferent, but its sphere is relatively uncontaminated by the civilization they flee, and so the river allows Huck and Jim some measure of freedom. "Other places do seem so cramped and smothery" Huck explains, "but a raft don't. You feel mighty and free and easy and comfortable on a raft."[131] In their isolation Huck and Jim are in consonance with the river and with nature. The real malevolence in *Huckleberry Finn* lies in the corruptions of a human society whose institutions sanction slavery and whose representatives number the cheats, liars, swindlers, lynchers, feuders, murderers, slave-hunters, louts, dupes and hypocrites who intrude with such importunity into idyllic isolation of Huck and Jim.

When we first meet Jim, he is a slave. His superstitions are shackles upon his soul; Jim in slavery is helpless before dark powers, a gullible prey to every chance or accident which befalls him. This is made humorously manifest in Chapter II when Tom and Huck find Jim taking a nap on the Widow's kitchen steps. Tom hangs his hat on a branch and leaves a five-cent piece on the table. "Afterwards Jim said the witches bewitched him and put his in a trance, and rode him all over the state, and then set him down on a limb to show who done it."[132] Other slaves come to hear Jim's expanding account of his marvel. Though it gives him status, he is more than ever enslaved to his fears.

On Jackson's Island Jim lives in terror of capture. Huck, having escaped from Pap, is there before him. Still the haunt-ridden man, Jim takes Huck for a ghost and falls to his knees, imploring. "Don't hurt me—don't! I hain't ever done no harm to a ghos. I alwuz liked dead people, en done all I could for 'em. You go en git in de river agin. Wah you b'longs."[133] But once he learns that Huck is alive, Jim realizes that he

himself is free. Now that Jim is free, we hear no more of ghosts and witches.

Jim's and Huck's beliefs in witches, ghosts, signs and portents are not merely authentic touches of local colour; they are of signal importance in the thematic development of the book and in the growth towards maturity of its principle characters. Jim becomes the Magus, the tutor, "Jim knowed all kinds of signs",[134] and Huck is a mere disciple. Jim instructs Huck in the lore of weather, in the omens of luck, in the talismans of death. When Jim's omens come true he is no more a gullible supplicant to witches. He is a magician in sympathetic converse with the spirits that govern—often by malice or caprice—the world of things and men.

As soon as Jim begins to feel his freedom, his attitude towards Huck develops. He is Huck's guardian angel after the death of the latter's demonic father; they pet and sustain each other in mutual love and trust. Jim's folk wisdom saved Huck from the storm, and just after the storm, when the House of Death floats by, it is Jim who goes aboard first, sees the corpse and would not let Huck behold it; Pap, horrible enough in life, is found by Jim, murdered brutally, abandoned to float down the river in a decaying house scrawled with obscenities.

The main force of supernatural folklore in *Huckleberry Finn* is to keep alive a sense of malevolence at the heart of things. The prominence of superstition in Jim's mind, his role as Huck's tutor in the ways of spirits, spells, divinations and omens renders him a magician able to read the mysterious signs of nature; his prophecies come true, his folk cures cure. Some critics contend that the Negro lore in the novel far exceeds the folklore knowledge of the whites. But the fact is there is nothing African in the witchlore given by Twain to Jim and Nat; it is part of the European folk heritage of American culture which the slaves learned from their white masters, found consonant with their own vein of supernaturalism, and passed on tenaciously from generation to generation. If Jim's witchcraft and omens are European, however, his divination with the

hairball of an ox is recognizably a voodoo belief; this is the only superstition in the book of incontestably African origin.[135]

Having rejected the world of Miss Watson, Huck is condemned really to "go to hell", to be lost in a sub-world of violence, a violence so universal that it is not judged but breathed like an atmosphere. Huck's encounter with the frauds called the Duke and the Dauphin disgust him with mankind in general; his exposure to bloodshed, murder, drowning leaves a deep scar which he cannot get out of his memory. He is wounded and bitter and suffering from both insomnia and nightmare and he rebels. His rebellion brings the crisis of the novel when he, utterly perplexed and sickened by his experiences tries to decide whether he will steal a poor old woman's "nigger" or protect him. He is all conflict, and tries to pray, but the words will not come. Finally, tortured, he decides. He will protect the slave, although to him this means taking up wickedness again, and eternal punishment in the hereafter. He has deserted the values of the society of his time. He is off on his own, and exposed to the violence and evil of society as a whole, he renounces it. He goes on now outside its ways. If it is good, he is wicked. And if it aims for heaven, he will go elsewhere:

> ... I studied a minute, sort of holding my breath, and then says to myself: "All right, then, I'll go to Hell—and tore it up. It was awful thoughts and awful words, but they was said. And I let them stay said; and never thought no more about reforming. I shoved the whole thing out of head, and said I would take up wickedness again, which was in my line, being brung up to it, and the other warn't.[136]

At this point the Faustian theme is reborn in the midst of comedy and nostalgia. Huck seems a Faust, one with Ahab and Chillingworth. In him for an instant at least, the marginal loafer, the uncommitted idler is revealed as the American Faust; the dark side turned up of what *Huckleberry Finn*'s first reviewer called "the ruffianism that is one result of the independence of Americans."

Among the assumptions of Melville and Hawthorne are the following: that the world of appearance is at once real and a mask through which one can dimly perceive more forces at work; that Nature is inscrutable, perhaps basically hostile to man, and in some sense alien; that in man and Nature alike, there is a diabolical element, that to be alone is, to be lost; that evil is real. From this it follows that the writer's duty is to expose the blackness of life most men try deliberately to ignore; the function of art is not to console or sustain, much less to entertain, but to disturb by telling a truth which is always unwelcome. Consequently, writers like Melville, Hawthorne and Twain find it easy to view themselves in Faustian terms, to think of their works as a bargain with the Devil. It is for these reasons that they speak of their books as "hell-fired" and "wicked". Melville is not merely playing at Satanism when he confides to Hawthorne that the secret motto of *Moby Dick* is "Fgo non baptizo te in nomine patris sed in nomine diaboli."

NOTES

[1]Ernest A. Baker, *The History of the English Novel* (New York: Barnes and Noble INC., 1964), Vol. V. pp. 175-176.

[2]Ibid., p. 175.

[3]*The Castle of Otranto*, ed. W. S. Lewis (London, 1961). "Preface to the Second Edition", p. 7.

[4]Leslie A. Fiedler, *Love and Death in the American Novel*, (Paladin, 1970), pp. 135-136.

[5]David Daiches, *A Critical History of English Literature*, 2 Vols. (London, 1960), ll. 740.

[6]Robert Hume, *The Gothic Quest*, (London: Fortune Press, 1962), pp. 12-13.

[7]Ibid., p. 15.

[8]*Love and Death in the American Novel*, pp. 127-128.

[9]Ibid., p. 123.

[10]Ibid., p. 124.

[11]*The Gothic Quest*, p. 17.

[12]*Love and Death*, p. 25.

[13]Ibid., p. 26.

[14]Henry James in his "Study of Hawthorne" enumerates "the items of high civilization, as it exists in other countries, which are absent from the texture of American life ... no State ... no court ... no personal loyalty ... nor manners ... no literature, no novels, no museums, no pictures, no political society ..."; cited in Daniel G. Hoffman, *Form and Fable in American Fiction*, (New York: Oxford University Press, 1961), pp. 5-6.

[15]Mathaniel Hawthorne, *The Scarlet Letter* (Penguin Books, 1970), pp. 50-51.

[16]Hoffman, *Form and Fable in American Fiction*, pp. 99-100.

[17]*The Scarlet Letter*, p. 84.

[18]Ibid., p. 86.

[19]Ibid., p. 85.

[20]Ibid., p. 117.

[21]Ibid., p. 75.

[22]Ibid., p. 76.

[23]Ibid., p. 77.

[24]Ibid., p. 83.

[25]Ibid.

[26]Ibid., p. 82.

[27]Ibid., p. 83.

[28]Ibid.

[29]Ibid.

[30]Ibid., p. 90.

[31]Ibid., p. 217.

[32]Ibid., p. 258.

[33]*Love and Death*, p. 185.

[34]*The Scarlet Letter*, p. 108.

[35]Ibid., p. 109.

[36]Ibid., p. 212.

[37]Ibid., p. 272.

[38]Ibid., p. 110.

[39]Ibid., p. 116.

[40]Ibid., p. 119.

[41]Ibid., p. 268.

[42]Ibid., p. 168.

[43]Ibid., p. 77.

[44]Ibid., p. 126.

[45]Ibid., p. 139.

[46]Ibid., p. 256.

[47]Ibid., p. 255.

[48]Ibid., p. 274.

[49]John Gerber, ed. *Twentieth Century Interpretations of The Scarlet Letter*, "From Hawthorne's Faust" (Prentice Hall, 1968), pp. 69-70.

[50]Cited in *Form and Fable in American Fiction*, p. 185.

[51]*The Scarlet Letter*, p. 87.

[52]Ibid., p. 146.

[53]Ibid., p. 147.

[54]Ibid., p. 157.

[55]Ibid., p. 148.

[56]Ibid., p. 189.

[57]Ibid., p. 239.

[58]Ibid.

[59]Ibid., p. 272.

[60]Ibid., p. 175.

[61]Nathaniel Hawthorne, *The Letters of Nathaniel Hawthorne* (Chicago, 1907), I. 223.

[62]*The Scarlet Letter*, p. 276.

[63]Ibid., p. 219.

[64]Ibid., p. 110.

[65]Ibid., p. 202.

[66]Ibid., p. 203.

[67]Ibid., p. 102.

[68]Ibid.

[69]Ibid., p. 236.

[70]Ibid., p. 237.

[71]*Form and Fable in American Fiction*, pp. 228-229.

[72]Ibid., pp. 223-224.

[73]*Love and Death in the American Novel*, p. 335.

[74]Herman Melville, *Moby Dick or The Wale* (A Signet Book published by the New American Library, 1955), p. 121.

[75]Ibid., p. 263.

[76]Ibid., p. 281.

[77]Ibid., p. 81.

[78]*Love and Death in the American Novel*, p. 135.

[79]John Park, *Interpretations of American Fiction*, (Boston and New York, 1979), p. 90.

[80]Ibid., pp. 91-93.

[81]Ibid.

[82]*Moby Dick*, p. 353.

[83]Ibid., p. 431.

[84]Ibid.

[85]Ibid., p. 425.

[86]Ibid., p. 230.

[87]Ibid., p. 511.

[88]Ibid., p. 531.

[89]Ibid., p. 42.

[90]Alan Lebowitz, *Progress Into Silence: A Study of Melville's Heroes*, (Bloomington Ind., 1970), p. 15.

[91]*Love and Death in the American Novel*, p. 335.

[92]*Moby Dick*, p. 155.

[93]Ibid., p. 179.

[94]Ibid.

[95]Ibid., p. 181.

[96]Cited in *Interpretations of American Fiction*, p. 89.

[97]*Moby Dick*, pp. 128-129.

[98]Ibid.

[99]Ibid., p. 131.

[100]Ibid.

[101]Ibid.

[102]Richard Chase, Herman Melville, *A Critical Study*, (New York, 1949), p. 76.

[103]*Moby Dick*, p. 223.

[104]Ibid., p. 167.

[105]Ibid., p. 443.

[106]Ibid., p. 367.

[107]Ibid., p. 529.

[108]Ibid., p. 358

[109]Ibid., p. 462.

[110]Ibid.

[111]Ibid.

[112]Ibid.

[113]Ibid., p. 363.

[114]Ibid., p. 372.

[115]Ibid., p. 534.

[116]Ibid., p. 535.

[117]Ibid., p. 534.

[118]Ibid., p. 522.

[119]Alexander Cowie, *The Rise of the American Novel*, (American Book Company, 1948), pp. 600-601.

[120]Ibid., p. 601.

[121]*Love and Death in the American Novel*, p. 360.

[122]Mark Twain, *The Adventures of Huckleberry Finn*, (Washington Square Press, INC., New York, 1960), p. 2.

[123]Ibid., p. 4.

[124]Ibid.

[125]Ibid.

[126]Ibid.

[127]Ibid., pp. 50-51.

[128]Ibid., p. 26.

[129]Leo Marx "Mr. Eliot, Mr. Trilling and *Huckleberry Finn*". *Twentieth Century Interpretations*, ed. Claude M. Simpson (Prentice Hall, 1968), pp. 30-31.

[130]*Huckleberry Finn*, p. 84.

[131]Ibid.

[132]Ibid., pp. 8-9.

[133]Ibid., p. 54.

[134]Ibid., p. 120.

[135]*Form and Fable in American Fiction*, pp. 332-334.

[136]*Huckleberry Finn*, pp. 272-273.

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